

Indie Ireland

A radio documentary exploring the growth of independent artists in the Irish music industry

By

Kym Duignan

A dissertation by practice submitted in partial fulfilment of the requirements for MA in Journalism & Media Communications (QQI)

Faculty of Journalism & Media Communications Griffith College

August 2019

Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Media

Communications, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

Signed: _____

Dated: _____

Abstract

Ireland has always been well-known for its talented singers and musicians, in recent years we've seen the number of artists here steadily grow with mainstream Irish media actively supporting these artists.

This radio documentary examines the growth of independent artists in the Irish music industry. Through interviews with artists and professionals working in the industry, the documentary discovers why artists are choosing to release music independent of major labels, why and how tools like social media and public relations companies are used by these artists and the difficulty of obtaining funding for their work.

The documentary also discusses the results of two case studies which were conducted on the Irish Homegrown Top 20 chart and the Breath of Fresh Éire playlist to determine if there is a prominent independent music scene in Ireland presently.

Further research could be done on topics highlighted by interviewees in this documentary, such as the lack of independent artists in the charts, the costs involved in being an artist and the support available for artists in Ireland compared to other countries as well as research on the media's relationship with the Irish music industry.

Table of Contents

Abstract	3
Table of Contents	4
Acknowledgements	5
Chapter One: Introduction	6
Chapter Two: Evidence of Research	8
Chapter Three: Constructing/Designing your Product	25
Chapter Four: Discussion	33
Conclusion	37
Bibliography	39
Appendices	44

Acknowledgements

I would like to thank my parents for giving me the opportunity to play music as a child and for encouraging me to pursue it as a degree in college, without you both I wouldn't be here today.

Thank you to BIMM for providing me with a place to learn, grow and be creative while surrounded by talented people, it was truly inspirational and it is thanks to you that I developed my love and passion for Irish music.

I would like to say a big thank you to both of my supervisors, Francesca Lalor and Conor Kostick and also to Pat Proctor for all of their support, guidance and expertise, without this I wouldn't have been able to produce the documentary I had imagined.

Thank you to all of the people who participated in this documentary, your passion for music was inspiring and your stories and knowledge of the industry made the documentary so special.

Finally, a big thank you to my friends Ellen, Ellie, Sue and all of my Griffith girls for supporting me through this process and being there for me through all of the stressful times and near meltdowns, I have definitely made friends for life with you all.

Chapter One: Introduction

The purpose of this radio documentary is to examine the growth of independent artists in the Irish music industry, to determine if there is a significant number of independent artists currently working in the music industry, to find out what tools independent artists use to further their careers and why and to discover what support is available to artists.

The following chapters will outline the research undertaken for the documentary, explain the style, structure, processes and decisions involved in creating the documentary and its importance.

Having studied music for my undergraduate degree and been immersed in the Irish music scene the number of independent artists in the industry became apparent to me. As I was involved in the scene myself it wasn't clear if there was, in fact, a significant number of independent artists in Ireland or if I was aware them because of my involvement and interest in Irish music. This is where the idea for the radio documentary originated. Discovering if there is a prominent number of independent artists in the Irish music industry and what tools they use will help other artists beginning their careers to establish themselves and alert the music industry itself and the general public to this growing sector and make them aware of what is needed to help it flourish.

Chapter two details why the radio documentary format was chosen, the current tools available for independent artists and the condition of the music industry. It discusses books which explain the ability of the radio documentary format to better inform

listeners on a subject than its visual counterpart and why music documentaries can “enrich the listeners' knowledge and pleasure”. (Chignell, 2009) The research conducted in chapter two discusses the importance and significance of the report published by the Irish Music Rights Organisation in 2017 titled *The Socio-Economic Value of Music to Ireland*. It also details the findings of two case studies which examine the number of independent artists featured in the *Irish Homegrown Top 20* chart and the *Breath of Fresh Éire* playlist.

Chapter three outlines the processes involved in the production of the documentary. It explains the type of interviews conducted and gives detail on each of the five interviews, the design concept of the documentary and its narrative structure. Chapter three discusses the music, audio and editorial decisions that were made during the production of the documentary and explains how and why narration was done as well as outlining some of the challenges faced while making *Indie Ireland* and how they were overcome.

Chapter four reflects on the development of the documentary, commenting on the changes in direction that occurred such as the decision to explore the topic of music education. It also looks at how the interviews and case studies that were conducted informed the documentary and evaluates the editing process.

Chapter Two: Evidence of Research

This chapter will explore the research journey which guided the construction and design of the *Indie Ireland* documentary.

Firstly, it will discuss the reasons for choosing a radio format for the documentary, the radio theories which informed decisions on structure and lessons learned from listening to other radio documentaries.

Secondly, it will discuss literature relating to the tools available for independent musicians, and the current state of the Irish music industry by looking at the findings of a case study I conducted on the *Breath of Fresh Éire* playlist on Spotify and the *Irish Homegrown Top 20* chart. This research providing a good foundation of which to base the documentary on by analysing radio theories, formats and structures and developing a better understanding of the tools available to artists and the climate they are working in.

The Radio Documentary

Chignell defines a radio documentary as a factual account of reality "often based on interviews, observations and actuality". (Chignell, 2009) A reason for choosing radio as the medium for this documentary is due to its popularity among adults in Ireland. According to the most recent JNLR/Ipsos MRBI report which looks into radio listening among the Irish population 82% of all adults in Ireland listen to radio every weekday. (Ipsos, 2018) 76% of the 15-34 year age bracket listen to radio daily, this being the target audience for the documentary. (Ipsos, 2018)

The storytelling nature of radio fosters an intimacy between listener and presenter which is dissimilar to a television documentary. Jay Allison writes in John Biewen's *Reality Radio* that "When we tell stories on the radio, we tap into a primitive and powerful human tradition, even an imperative, to speak and be heard, to compel listening" linking this to the earliest years of humankind when stories were told out loud. (Biewen and Dilworth, 2010) Davia Nelson and Nikki Silva note that storytelling through radio can "have a significant impact on someone's life" and that a listener may have "something important to add" to your piece. (Biewen and Dilworth, 2010)

Chignell believes that what makes radio personalities appear more natural and familiar than that of television personalities is the lack of structure and the freedom in radio. Television personalities are often tied to a strict script. (Chignell, 2009)

This sense of familiarity for listeners encouraging active listeners and engagement with radio content. One of the goals of *Indie Ireland* is to inform people about the growing independent music scene in Ireland and to foster more discussion about it. The intimacy of the radio documentary format and the storytelling opportunities that come with it, therefore, allowing for this goal to be achieved.

Karen Michel discusses how the ability of an interviewer to listen and concentrate on what is being said by the interviewee is what compels the listener to pay attention. (Biewen and Dilworth, 2010) "So much of what makes a story something another person will want to hear is about the reporter paying attention to the other, not the self." (Biewen and Dilworth, 2010) She believes the techniques used by a radio producer, their ability to listen, to ask the right questions which reveals interesting stories or opinions from their interviewees is an art form which can compel listeners

to radio in a different and unique way from that of television. (Biewen and Dilworth, 2010)

Chignell mentions that the subject of music in radio documentary can work well for listeners: "archived performance and recordings can be combined with interviews with musicians and fans to greatly enrich the listeners' knowledge and pleasure."

(Chignell, 2009) This justifying the choice to make *Indie Ireland* a radio rather than television documentary, as the intimacy of radio is similar to that of music. Providing a music fan with an in-depth look at the current Irish music industry from an artists' perspective will be naturally alluring and familiar.

This point is demonstrated in Yates and Minter's BBC Radio 4 documentary *Seriously...Estate Music* which "explores the role council estates play in shaping British music culture". (Yates and Minter, 2019) The documentary uses music as a point of reference and to give context to the names, songs and genres mentioned throughout. The music is played underneath narration and interviews as well as cut between them as a transition. Using it in this way enhances the listeners' experience of the documentary as Chignell notes and it encourages them to continue listening as the music references are immediately heard in the documentary preventing the need for listeners to search for these references themselves.

Sherre DeLys brings up an interesting point which could explain why the use of music in documentaries, and specifically why music documentaries can work so effectively. DeLys believes "it's sounds ability to mesmerize us into a slower, stiller mode that promotes reflective inquiry" (Biewen and Dilworth, 2010) Perhaps

providing musical context like Yates and Minter in their documentary enables this fascination in listeners.

Jay Allison discusses the blindness of radio, saying "our imaginations are in play" when we listen to radio as there are no visuals and "We create the characters, envision the settings. Images are indelible because we participate in their creation". (Biewen and Dilworth, 2010) This corresponds with Chignell as he adds that "In the West sight is equated with scientific understanding and the surface dimension, whereas sound is equated with interior knowledge and depth of understanding". (Chignell, 2009) Therefore imagination is active when listening to radio as listeners are paying closer attention to it, taking in every auditory detail.

According to Madsen radio documentary is "an imagination, and expressive field for the imagination, which has never been confined to the visual". (Madsen, 2010) The use of sound in documentaries enriches the listening experience and enables listeners to engage more accurately with their imagination while listening. Bird and McDowall illustrate this point in their BBC Radio 4 documentary *The Gloaming* which is a documentary on the topic of "searching for hope in the gathering darkness" (Bird and McDowall, 2018) Sound is used in different ways throughout the documentary as the narration which links three separate documentaries is set in a forest at dusk.

The sound of nature at this time providing listeners with context and linking to the over-arching topic of darkness. The narrator's description of her surroundings together with the background audio providing a clear visual despite the lack of actual

visuals. This showing that despite the blindness of radio the use of sound can engage the imagination and enable listeners to create their own visuals. *Indie Ireland* will also use sound in this way by using the music of artists interviewed or referenced in interviews and including, describing or giving context to any other relevant sounds that may be heard during interviews.

Chignell says that radio documentary is often aimed at "the small but discerning audience and beyond the intimidating glare of television" (Chignell, 2009) Edmond offers an explanation for this point: "By expanding radio reporting and storytelling into our lived, geographic spaces, these projects are mediating the qualities of intimacy, domesticity, immediacy and community that have long informed radio aesthetics". (Edmond, 2014) *Indie Ireland* is a radio documentary aimed at a relatively small audience of people interested in Irish music and its industry.

As music is the subject matter, the documentary focuses on the audio, what is being said and what else can be heard. As discussed earlier a large part of the audience listen to radio often, therefore, creating a documentary for television when visuals were not the main focus does not make sense. Creating a documentary for radio about a topic which is itself linked with radio and the media and is of interest to a young radio listenership naturally brings with it the traditional reporting and storytelling qualities of radio.

Karen Michael describes the time she was creating a Vox Pop in her home town and the surprise she felt when people would ask for her answers to the questions she was asking them. (Biewen and Dilworth, 2010) She notes that "Somehow it had never occurred to me that my opinion mattered." (Biewen and Dilworth, 2010) This is an interesting point which also did not occur to me when preparing for the *Indie Ireland* documentary. McLeish and Link describe a documentary as a programme where the producer "sets out to provide a balanced, rounded, truthful account of something or someone". (McLeish and Link, n.d.)

Contrary to my belief that including personal opinion took away from the integrity of the documentary it does not. Not being "bound to the whole truth" of the subject matter of the documentary is what takes away its integrity not the inclusion of personal opinion, as I first thought. (McLeish and Link, n.d.) Edwards and Chalabi's BBC Radio 4 documentary *Seriously...Peach Fuzz* deals with this effectively. Chalabi uses her personal experience of dealing with body hair to introduce the topic to the audience in a way which listeners can easily understand and relate to. (Edwards and Chalabi, 2019) Throughout her interviews and narration, she uses her personal experience to give context and help explain the views of others. (Edwards and Chalabi, 2019) The inclusion of personal experience and opinion in the documentary enhances it by providing listeners with an easily accessible story to introduce them to the topic.

Tools Available for Independent Artists

In Rutter's book *The Music Industry Handbook* he acknowledges that new technology has provided artists with a more cost-effective way to release music, "Modern technology now provides new alternatives in the electronic distribution of music and is providing an infrastructure that is cheaper to run and maintain". (Rutter, 2016) Rutter states that with the continued advancement of internet services and structures it's essential for artists to have knowledge and understanding of the music business. (Rutter, 2016) Here Rutter implies that there is a substantial number of tools available for musicians who release music independently which could indicate a growth in the global number of independent artists in the music industry.

In today's society, it is unquestionable that social media plays a significant role in our lives and this is also the case for artists. Jo Haynes and Lee Marshall have examined the role social media plays in the careers of independent musicians. Their article discusses how: "Social media was/is understood as a means through which musicians can build and maintain audiences which can then be 'monetised' in a variety of ways" (Haynes and Marshall, 2017) Haynes and Marshall have analysed how the use and interpretation of social media of musicians is shaped by the relationship of production in established media industries. (Haynes and Marshall, 2017) They discuss the belief of the masses that new technologies such as social media have democratised the music industry opening it up to independent artists.

They discuss how artists like Lorde are often highlighted as becoming successful as a result of social media; forgetting that Lorde was signed to the biggest record label

in the world for 3 years before the apparent self-release of her debut EP. (Haynes and Marshall, 2017)

Haynes and Marshall noted that when asked in a questionnaire what the biggest benefit of social media was to their careers, the consensus among the musicians was that it provided them with a direct link to the people/services they needed within the industry. (Haynes and Marshall, 2017) An interesting opinion of musicians on social media found through the questionnaire was that the majority noted that it was impossible to turn social media interaction with fans into financial income. Haynes and Marshall noted that: "there is no necessary correlation between social media 'success' and real-world financial sustainability" (Haynes and Marshall, 2017)

Rogers and Sparviero expand on this point discussing how digital communication systems have "changed the way in which new acts, songs and albums are introduced and promoted to the public". (Rogers and Sparviero, 2011) Their interviewees noted that although social media platforms provide artists with promotion and revenue they are "of limited use" saying that social media works as part of a broader marketing strategy where the primary goal is still to attract the attention of major media and distribution companies. (Rogers and Sparviero, 2011)

Overall the findings of this article suggests that apparent benefits of social media to independent artists are not as vast as it first appears. The article suggests that although social media has led to more opportunities for people to start a career, the

over saturation of content means that it is very difficult for an independent artist to get financial sustainability within the industry.

Crowdfunding came to existence after the success of social networking, Cynthia Wang has considered to what extent crowdfunding enables financial viability for independent musicians. Wang examines how Kickstarter a crowdsourced funding website has aided in democratising the process of making music by taking it out of the hands of traditional record labels. (Wang, 2016) Wang explains that: "Kickstarter capitalizes on the participatory aspects of the internet to fund various projects, drawing on the power of the crowd to achieve a certain funding goal" (Wang, 2016) This being a reason why crowdfunding websites have become so popular with artists as Wang points out that musicians understand the importance of using digital media to build new connections as for many this is the method in which they communicate with fans. (Wang, 2016)

Wang discovered that the success of an artist's crowdfunding campaign is directly related to the number of followers they have. From analysing the results of a survey Wang found that: "the number of fans is directly correlated with the amount of funds that come from people who the musician does not know" (Wang, 2016) Through this survey Wang discovered that artists who use crowdfunding sites have formed their own communities of mutual support and that many of the artists surveyed decided to use crowdfunding as artists they know had previously used it successfully. (Wang, 2016) Wang concludes that crowdfunding sites do not offer economic viability on their own but work in conjunction with pre-existing social relationships, these relationships were essential to the success of a campaign. (Wang, 2016)

This article tells us that although crowdfunding websites are a viable option for independent artists to use they do not work unless the artist has a substantial network of fans, family and friends around them. Similar to the previous article it is apparent the benefits of crowdfunding are not as clear as they initially appear.

In Gordon's *The Future of the Music Business*, he gives a comprehensive guide to the industry; explaining copyright law, distribution, and new technologies as well as discussing whether record labels are still necessary with Bruce Iglauer and Greg Kot who have opposing views. (Gordon, 2011) Iglauer argues that labels are still necessary for artists who want to concentrate on the music and not "become business people", he says that record labels are necessary for getting noticed and "getting people to listen" to your music. (Gordon, 2011)

Kot, however, has a more open-minded view; he says that although there is still merit to signing with a label "when it comes to the physical product" when you're talking about the current digital age it's more practical for an artist to do it on their own. (Gordon, 2011) Kot believes that it's very possible to still be successful as an independent artist if you have "a very small team of dedicated businesspeople who are beholden to the band" and know how to set up distribution channels and market a release. (Gordon, 2011) Gordon provides artists with a detailed and clear argument for both sides which enables them to make a more informed decision when deciding how to release their music.

The music industry

In order to obtain a clear understanding of the growth of independent artists, it is essential that the current state of the music industry is looked at and analysed to determine the effects this has on independent artists.

Moon, Barnett and Soo Lim analysed the flow of music internationally noting that until this point it was unclear if the growth of information and communication technologies had "influenced the trade of music products on the international level". (Moon, Barnett and Soo Lim, 2010) They found that Germany, USA, Netherlands, UK and Ireland held a central position in the global music industry. (Moon, Barnett and Soo Lim, 2010) They found that the top four music companies directly correspond with the most central nations in the music industry; Sony in Germany, Warner in the USA, Universal in the Netherlands and EMI in the UK. (Moon, Barnett and Soo Lim, 2010)

They also found that the UK-Ireland music trade relationship was the third most central in the international industry. (Moon, Barnett and Soo Lim, 2010) These results indicating the Irish music industry is clearly significant on an international level with the study suggesting the economic and technological development of Ireland as well as fluency of English contributing to this. (Moon, Barnett and Soo Lim, 2010) Ireland's centrality on the international music scene therefore being a possible reason for the growth of independent artists.

The Irish Music Rights Organisation (IMRO) conducted a report examining the socio-economic value of music in Ireland in 2017. The report looked at how much money

the music industry was generating for the Irish economy as well as highlighting important issues impacting independent artists. The report stated that the significant contribution music makes to the Irish economy is not appreciated despite the industry contributing €703 million to the economy in 2015 this being a 48% increase since 2012. (Irish Music Rights Organisation, 2017) The report also discussed how the music industry is under threat as platforms continue to allow access to artists' works for inadequate return. (Irish Music Rights Organisation, 2017) This in reference to streaming service such as Spotify which pay artists very little for their music each time it is played on the platform. In relation to this, it also noted that growth in streaming revenues had overtaken downloads in 2015, being the first time this has occurred. Unfortunately however little of this revenue is going to artists directly.

The report advises that national legislation should address the need to ensure musicians get a fair return for their work. (Irish Music Rights Organisation, 2017) Again this directly impacting independent artists as official legislation would provide more financial stability. Finally, the report highlights the need for greater access to credit to be available for musicians. It explains that as an artist's assets can be indefinite many financial institutions fail to recognise their economic value. (Irish Music Rights Organisation, 2017) The IMRO report informs us that the Irish music industry is thriving and if the problems outlined are addressed by the government independent artists could have greater success and financial stability.

Quinn discusses the need for regulation in the music industry, to ensure a better and more stable income for musicians. He defends the misconception that musicians are

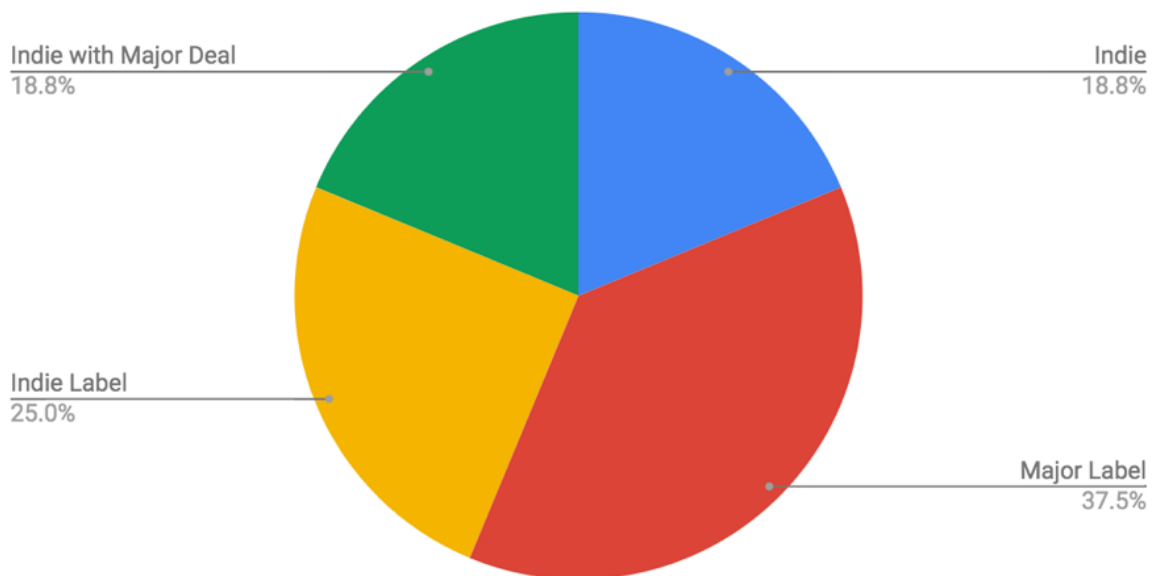
bad with money by explaining how often musicians manage ambitious projects like recording an EP or going on tour with very small budgets but with little profit. (Quinn, 2018) He says that musicians and creatives need to organise themselves into a collective to demand "an agreed minimum rate of pay for certain types of performance, in venues and festivals above a certain turnover, and on radio and television", he believes that this will ensure artists can better support themselves from their music and balance the business. (Quinn, 2018) This providing greater insight into the challenges an artist can face, especially those who choose to release their music independently rather than with a record label. It also aligns with the findings and recommendations of the 2015 IMRO report.

Case Study

In order to get a clearer picture of the current Irish music industry, a case study was conducted examining the *Breath of Fresh Éire* playlist on Spotify which is also curated by Spotify and on the *Irish Homegrown Top 20* chart which is compiled by the Official Charts Company. Both were analysed to help discover how many artists currently working in the Irish music industry are independent.

The *Irish Homegrown Top 20* chart was analysed over a five-week period on a weekly basis from the 31 May to 28 June 2019. The type of artists appearing on the chart was analysed and organised into four different categories; independent (indie) artists, artists signed to a major label, artists signed to an independent label and artists signed to an independent label who have a deal with a major label. The pie chart below shows the results.

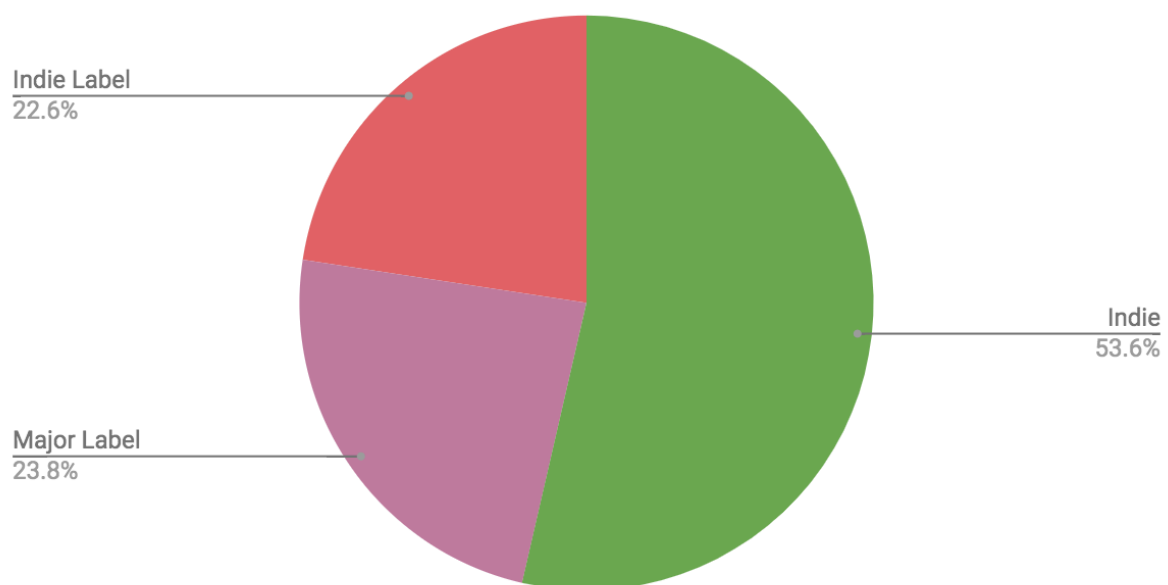
Percentage of Artists in Homegrown Top 20 Chart over 5 Weeks



16 different artists featured in the chart over the five week period with 30 different songs placing in the chart within that time out of a possible 100 spaces. As you can see, artists signed to a major label represent the majority of artists featured at 37.5% with Independent(Indie) artists only representing 18.8% of the 16 featured artists. The case study on this chart also identified a new type of artist which I was not previously aware of. It highlighted a number of artists or 18.8% of those in the chart were signed to an independent record label but also had a publishing deal with a major record label. Overall the case study on the *Irish Homegrown Top 20* revealed that artists signed or working with a major label are more popular in the charts than independent artists.

The *Breath of Fresh Éire* playlist on Spotify was analysed over a three-month period from the 7 May to 9 July 2019 with the playlist being updated three times within this time frame. For this study the types of artists analysed in the playlist were organised into three categories: Independent (Indie) artists, artists signed to a major label and artists signed to an independent label. A fourth category like the one used in the *Homegrown Top 20* chart study was not needed as none of the artists in the playlist fit into this category. The pie chart below shows the results

Percentage of Artists in Breath of Fresh Eire Playlist on Spotify Over 3 Months



84 different artists and 90 songs featured in the playlist over the three month period. As you can see, independent(indie) artists represent 53.6% of those featured with artists from major labels only representing 23.8% and artists signed to an independent label representing 22.6% of the 84 featured artists. Overall the case study of the *Breath of Fresh Éire* playlist revealed that there is a significant amount of independent artists in the Irish music industry at the moment.

There is an apparent difference between the results of both studies which shows that the music of signed artists are doing better in the charts than that of independent artists. It equally shows that music of independent artists appears to be favoured more by Spotify than signed artists. The two studies show an interesting similarity. Artists signed to an independent label appear to be doing consistently well in both the chart and the playlist, with indie labels representing 25% of featured artists in the chart and 22.6% of featured artists in the playlist. Indie label artists would have the benefit of some financial backing from their label which an independent artist would not, so indie label artists may have more money to fund marketing campaigns than independent artists, however they may not have as much money to fund a marketing campaign as a major label artist would.

Perhaps independent artists focus their marketing more on online media than traditional media. This would account for the results of the case studies as Spotify allows artists to submit any upcoming releases for consideration in their editorial playlists. (Artists.spotify.com, 2019) Providing an equal opportunity for independent artists to be included in the *Breath of Fresh Éire playlist*. The *Irish Homegrown Top 20* chart is based on “sales of physical, downloads and streams”. (Officialcharts.com, 2019) Therefore only songs which have amassed a large number of sales will appear on the chart. Artists signed to a major label would have a more substantial marketing budget than many independent artists so this could be a reason for the small number of independent artists featured in the chart.

Chapter Three: Constructing/Designing your Product

This chapter outlines the creative and technical process involved in the production of the radio documentary *Indie Ireland*. The artistic and practical decisions made and the challenges and limitations encountered during the process are documented here.

This chapter will allow readers to understand the entire production process for the documentary, from the subject choice to conducting interviews and post-production work.

The non-intrusiveness of audio allows for revelations and deeper emotional expression than video, according to McHugh. (McHugh, 2014) It was for this reason the radio documentary format was chosen for *Indie Ireland* as I wanted the interviewees to be as comfortable as possible during the interviews to get real, authentic opinions and stories from them. As all of the interviewees were involved in music I knew they would be comfortable with the audio recording element of the interview. (See Appendix C)

“The production may start in the imagination, but it is enacted in the assembly” (DUNAWAY, 2000) The production of a radio documentary is a long process which involves planning, interviewing, editing, decision making and scripting among other activities but as Dunaway says the story of the documentary does not come together until the editing process begins.

The design concept of *Indie Ireland* was to create a documentary which looks at the growth of independent artists in the Irish music industry, through conducting two

case studies and interviewing artists of different backgrounds and professionals working in the music business. The idea was to discuss the interviewee's thoughts on the industry and the growth of independent artists as well as discover what tools artists are using to help their careers and hear their experiences of the industry.

Although the general topics of discussion were identified before the interviews it wasn't until during the interview process that specific topics were identified. The documentary ends with advice from the interviewees on releasing and making music which was a decision made in the planning stage of the documentary as it allows the story to go full circle and end on a positive note.

Interviews

Eight people were interviewed over five interviews for this documentary. Much consideration was made as to who was going to be interviewed for the documentary as it was important to ensure people with different musical backgrounds, genres and experience were represented to provide a well-balanced outlook on the Irish music industry. All interviewees were contacted through email with the interviews also being arranged via email. The interviews were recorded on a *Zoom H2N Handy Recorder* attached to a small *Manfrotto* tripod.

I adhered to the Code of Conduct outlined by the National Union of Journalists while making this documentary. (National Union of Journalists, 2011) (See Appendix E) The documentary idea and what was expected of each interviewee was clearly explained through email as well as in person before the interviews started. All interviewees were sent a copy of the release form to read through prior to the

interview, the form outlined exactly what they were consenting to. Each interviewee signed a release form before beginning the interview and any questions they had about the form or the interview were answered. (See Appendix D)

Beaman notes the purpose of interviewing for a radio journalist is to gather relevant voices to illustrate a story for the listener. (Beaman, 2000) He says that what a listener hears in an interview should "contribute to their understanding and aid them in any conclusions they wish to draw". (Beaman, 2000) He goes on to explain different types of interviews which can be conducted. The categories of Collecting information and Expressing opinion or offering explanation being two interview styles which were used for *Indie Ireland*. (Beaman, 2000) The documentary both gathers information about the Irish music industry from its interviewees while looking for their opinions as the people working and experiencing the industry on a daily basis.

Laoise and Seán Behan

Laoise is an electro-pop artist who has been releasing music independently since 2016 through the independent label *A Place Called Kai* which is owned and run by Seán Behan who is also a producer, musical director and songwriter for Laoise. Contact was made with them through Laoise's manager and once interest in the interview was expressed it was arranged by myself and Laoise's manager. The interview took place on 26 June 2019 at 10:30 AM in the recording studio at their home in Cabra Dublin 7. The interview was 33 minutes long and Laoise and Seán spoke about their experience of learning about the industry while releasing music,

working with public relations companies for marketing their music and the processes involved in releasing their last EP.

Munky

Munky is a four-piece alternative rock band who have recently started to release music independently. Three of the four band members were available for an interview which took place on 28 June 2019 at 6 PM in Accent's Coffee and Tea Lounge on Stephen Street Lower, Dublin 2. The interview was 26 minutes long and the band discussed the difficulty of marketing your music, how they approach social media and the changes they would like to see in the industry.

Thumper

Thumper is a six-piece rock band signed to independent record label *Reckless Records* who have been releasing music since 2015. Oisín the lead singer, guitar player and founding member of the band was the only member available for an interview which took place on 4 July 2019 at 1 PM in The Library Bar on Exchequer Street, Dublin 2. The interview was 23 minutes long and Oisín discussed how he started working with *Reckless Records*, the benefits of being with an independent label and the difficulty of getting funding for your music as an artist.

David Wilkinson

David Wilkinson is the senior member relations manager at the Irish Music Rights Organisation (IMRO). The interview took place on 17 June 2019 at 11 AM in the IMRO offices on Pembroke Row, Baggot Street, Dublin 2. The interview was 18 minutes long and David spoke about his role in IMRO and what they do, how the international music scene is paying attention to Ireland and the increase of music industry knowledge among artists.

Ann-Marie Shields

Ann-Marie Shields is the head of careers and events and an industry liaison at BIMM Dublin which is a music college. The interview took place on 20 June 2019 at 4:30 PM in BIMM Dublin on Francis Street, Dublin 8. It was 25 minutes long and Ann-Marie spoke about the impact BIMM is having on the Irish music industry, the benefits of signing to a major label and the changes she would like to see in the industry.

Post-Production

Music and Audio

“The radio documentary is more likely to exploit the possibilities of sound, often in the representation of an aspect of everyday life” (Chignell, 2009)

It was important for the documentary that the interviews felt natural and conversation like, therefore when arranging them I allowed the interviewees to decide where we would meet. The settings for each interview providing its own unique soundscape. You can hear the noise of two cafés, one busy and one quiet, the echo and hum from an office and the quietness of a classroom and home recording studio. This adds a character to the documentary reflecting the different aspects of the lives of people who work in the music industry.

It was a natural choice for all the music used in the documentary to be made by Irish artists. This choice provided an opportunity to highlight the diversity of the Irish music scene that was being discussed. The use of music by Laoise, Munky and Thumper

who were part of the documentary was to provide listeners with context which enables them to better understand the opinions and perspectives of the three artists.

The music used the middle of the documentary was to break up the piece and to add energy to the interviews which could otherwise be monotonous for listeners. The music used in the beginning and end were to enhance the mood that was being conveyed in the interview clips. The build-up of the rock music during the intro reflecting the excitement the interviewees have for the music industry and the relaxed hip-hop music at the end of the documentary reflecting the inspirational words being said by the interviewees.

As this documentary is for educational purposes the use of copyright music is permitted, however, if the documentary were to be broadcast on radio or published online permission for the use of each song would need to be given by the artists and their respective music publishers.

Music used in *Indie Ireland*:

Artist	Song
Synk	Out of the Storm
Munky	You've Got Male
Fontaine's D.C	Boys In The Better Land
Laoise	Bother
Thumper	In My Room
Hozier	Movement
Kojaque	Eviction Notice

Scripting/Narration

“These radio people, you see, do not simply hold microphones in front of people and ask questions. They get tangled up with their subjects in all kinds of ways.” (Biewen and Dilworth, 2010)

The narration for *Indie Ireland* was recorded in the radio studios in Griffith College by myself. (See Appendix A) The recording of the narration took place at the end of July as it was crucial for the narrative structure of the documentary to be in place so this could inform what kind of narration was needed. I chose to narrate the piece myself as I have a direct link with the subject of the documentary and wanted to include a more personal element to ensure *Indie Ireland* didn't appear stiff and purely factual.

Editorial decisions

The final documentary has a running time of approximately 38 minutes 20 seconds with over two hours of interview material collected. All five interviews provided a lot of interesting and usable content for the documentary, so the process of condensing this content down and deciding on what narrative direction the documentary would go in was difficult and time-consuming. The decision to exclude material concerning how the three artists release music had to be made. Although the content was interesting and relevant to the documentary it did not fit with the narrative structure so unfortunately, it had to be cut.

Adobe Audition was used to edit *Indie Ireland*. The interview clips were put together by theme in a separate project file to the main documentary project, which helped to keep everything organised. Each interview was listened to multiple times before editing began to identify common themes which enabled the narrative structure to be

identified. Once the clips for each theme were collected they were placed in the main documentary project file where the themes were arranged and narration and music were added.

Limitations and Challenges

My plan for the documentary was to interview people working in as many different aspects of the music industry as possible, however, this was a big challenge. As I wanted the documentary to be a maximum of 40 minutes there was a limit to the number of people I could interview. I emailed a substantial number of people about the documentary but received very little response which limited my choice of interviewees. (See Appendix B) I wanted to include artists of different genres such as pop, hip-hop and rock and also an artist signed to a major label, however, due to the lack of response to my emails *Indie Ireland* did not have as much variety as initially planned.

My interview with Munky was recorded in a noisy café which made parts of that interview unusable due to the background noise. Before the interview, the barista kindly turned off the music which greatly helped, however, if I had time to do the interview again I would have gone to a different café with less noise. Despite this, the background noise of this interview adds an interesting audio layer to the documentary which almost acts as a metaphor for how loud and chaotic the music industry can be.

Chapter four: Discussion

This chapter will reflect on the progression of *Indie Ireland*, commenting on both the creative and production process and how they evolved or changed throughout the construction of the documentary.

Changes in direction

When the initial proposal for *Indie Ireland* was submitted on 16 January 2019 it was going to be a video documentary, upon the submission of the second proposal on 13 March 2019 this changed to its current format of a radio documentary. The format was changed as on reflection, I realised that visuals were not needed as the subject matter of the documentary was audio rather than visual, this has been discussed in greater detail in chapter two.

The topics discussed in the documentary changed direction as each interview was done. The first interview for *Indie Ireland* was with David Wilkinson and he mentioned that artists collectively had more knowledge of the industry now saying “I think writers and artists are clued in now more so with regards to the industry, they’re educating themselves more”. (Wilkinson, 2019) This was an aspect of the music industry I had not thought to explore with regards to the growth of independent artists. This comment influenced my decision to interview Ann-Marie Shields from BIMM as I knew she would have an interesting insight into this topic.

A number of people were contacted through email inquiring about participation in the documentary. Artists from a broad spectrum of genres were emailed however very

little response was received which slightly changed the narrative. Initially, *Indie Ireland* was to include a pop artist, an alternative or rock band and a hip-hop artist which would provide a broad spectrum of experience and opinion on the industry however due to the lack of email response this variety of experience and opinion was somewhat limited. On reflection, more artists from other genres could have been emailed which would have provided the variety initially planned.

Research

My interview with Laoise provided a surprising insight into her career so far. From my research, I was aware that she had used public relations companies to help market some of her music, but it was surprising to hear that she had worked with them from the beginning of her career. “[Kym] So when did you start working with a PR company? [Laoise] From my first release”. (Laoise, 2019) She explained that after reading Ann Harrison’s book *Music: The Business* she knew she wanted to work with a public relations company saying “if a tree falls in the woods who’s gonna hear it, that’s the same thing with PR”. (Laoise, 2019) Her depth of knowledge and understanding of the music industry was surprising and also validated the point made by David Wilkinson earlier in the documentary.

The results of the two case studies were dissimilar to my predictions. The original thoughts for the *Homegrown Top 20* chart were that major label artists would occupy 50% of the chart however there were complexities regarding the different types of publishing deals available to artists which I was not aware of. These complexities resulted in the majority held by major label artists being less than predicted. The results of the study on the *Breath of Fresh Éire* playlist were as predicted, although it

was interesting that the fourth type of publishing deal discovered in the first case study was not present in the second.

During the interview with Laoise, she explained her approach to social media which was one that was not expected. She approaches social media as a marketer, focusing more on the analytical aspect of it than the other artists in the documentary. She commented that “I don’t really go on social media for pleasure like a lot of people would...It’s a tool”. (Laoise, 2019) Marketing to your audience is an aspect of being an artist I was previously aware of, however, Laoise was the first smaller, independent artist I knew of who actively detaches herself from her social media profiles in this way and openly uses it as a tool for growing her audience.

The editing process

During the interview with Munky which took place in a café, there was background noise which resulted in parts of the interview being unusable. The interview had to be edited around the noise, which meant that some interesting comments made by the band had to be left out of the documentary. In hindsight, this could have been prevented if the interview had taken place in a quieter location. Similar to this, the noise of air-conditioning can be heard in the interviews with David Wilkinson and Ann-Marie Shields. This could have been avoided, if I had asked for the air-conditioning to be turned off during recording, this, however, was not thought of at the time.

Adobe audition was used to put the documentary together. When I began the editing process, the manner in which I was going about the edit changed. As I have a

background in music I was comfortable with using a large number of tracks in a multi-track editing session, however, this complicated the editing process for the documentary, making it longer and more tedious. I was advised by Pat Proctor on the best practice for putting together a radio documentary which simplified and sped up the process. My familiarity with audio software was beneficial as I was able to adapt to the new style of editing quickly and it did not slow down the timeline for completion of the documentary.

Conclusion

The documentary *Indie Ireland* explored the growth of independent artists in the Irish music industry and discovered exactly how artists are working and thriving in this sector. The creative and technical process of creating this documentary was both educational and highly enjoyable. Listening to the final product validated the switch to an audio documentary format over visual. The interview process revealed how passionate everyone involved in music is about music as an art form and the success of the industry itself and uncovered some interesting problems and aspects of the industry that many people may not be aware of.

The case studies showed there is a prominent number of independent artists in Ireland however it also highlighted that independent artists are not performing as well in the charts as major label artists, but are, however, favoured by Spotify when creating their curated playlists. Marketing is a key aspect of the music business and independent artists are now reaching out to public relations companies to help them with this. The interviewees in the documentary discussed how they find the marketing aspect of music difficult and time-consuming, while also revealing that social media is a key tool for independent artists and the importance of separating or detaching yourself from social media. The availability of more quality music education in Ireland is playing an important role in the growth of independent artists with dedicated music colleges such as BIMM providing artists with the essential tools they need to start their careers.

Despite all of the positive aspects of the current Irish music industry and the abundance of tools available to artists which make pursuing a music career easier and more viable, *Indie Ireland* highlighted the growing need for improved funding to be available to musicians and singers. The funding that is currently available through the arts council appears to favour more traditional Irish music and without this support, many bands cannot afford to go on tours outside of Ireland to expand their fanbase as the costs involved are too high.

Anyone currently involved in, looking to become involved in or generally interested in the Irish music scene and industry would be interested in this documentary.

Therefore, due to the broad target audience, I believe the finished documentary would be suitable for broadcast as a standalone piece on RTÉ Radio One's *Doc on One* series or Newstalk.

The subject matter of the documentary is very broad therefore the documentary could also be turned into a podcast series which explores the Irish music scene from the perspective of independent artists and labels. If turned into a podcast series, episodes could be dedicated to marketing for independent artists, looking at the music education sector and addressing other problems in the music industry through interviewing artists and industry professionals. A podcast series could be made independently or it would also be suitable as a series for RTÉ 2fm or Today FM, both national broadcasters which like to promote and support Irish artists.

Bibliography

Artists.spotify.com. (2019). *Playlists – Guide – Spotify for Artists*. [online] Available at: <https://artists.spotify.com/guide/playlists> [Accessed 21 Jul. 2019].

BBC Radio 6 (2000). *Golden Years: David Bowie Story - Episode 1*. [podcast]
Golden Years: David Bowie Story -. Available at: <https://soundcloud.com/user-367767225/golden-years-david-bowie-story-episode-1-bbc-radio-6-music-documentary> [Accessed 12 Mar. 2019].

Beaman, J. (2000). *Interviewing for radio*. 1st ed. London: Routledge, pp.6-52.

Biewen, J. and Dilworth, A. (2010). *Reality radio*. 1st ed. Chapel Hill: University of North Carolina Press, pp.1-195.

Bird, G. and McDowall, E. (2018). *Short Cuts - Series 17 - The Gloaming - BBC Sounds*. [online] BBC. Available at: <https://www.bbc.co.uk/sounds/play/m0001mf1> [Accessed 9 Jun. 2019].

Chignell, H. (2009). *Key Concepts in Radio Studies (9781412915173)*. London: SAGE, pp.7-185.

DUNAWAY, D. (2000). Digital Radio Production. *New Media & Society*, [online] 2(1), pp.29-50. Available at: <https://journals-sagepub-com.ezproxy.gcd.ie:2443/doi/pdf/10.1177/14614440022225698> [Accessed 22 Jul. 2019].

Edmond, M. (2014). All platforms considered: Contemporary radio and transmedia engagement. *New Media & Society*, [online] 17(9), pp.1566-1582. Available at: <https://journals-sagepub.com.ezproxy.gcd.ie:2443/doi/full/10.1177/1461444814530245> [Accessed 15 Jun. 2019].

Edwards, G. and Chalabi, M. (2019). *Seriously... - Peach Fuzz - BBC Sounds*. [online] BBC. Available at: <https://www.bbc.co.uk/sounds/play/p076x9tw> [Accessed 17 Jun. 2019].

Gordon, S. (2011). *The future of the music business*. 3rd ed. Milwaukee: Hal Leonard Book, pp.277-295.

Haynes, J. and Marshall, L. (2017). Beats and tweets: Social media in the careers of independent musicians. *New Media & Society*, [online] 20(5), pp.1973-1993. Available at: <https://journals-sagepub-com.ezproxy.gcd.ie:2443/doi/full/10.1177/1461444817711404> [Accessed Jan. 2019].

Ipsos. (2018). *Ipsos MRBI/JNLR 2019/01 Summary Results*. [online] Available at: <https://www.ipsos.com/en-ie/ipsos-mrbijnlr-201901-summary-results> [Accessed 10 Jun. 2019].

Irish Music Rights Organisation. (2017). *The Socio-Economic Value of Music to Ireland 2017*. [online] Available at: <https://www.imro.ie/featured-article/new-report-reveals-irish-music-industry-contributes-e700m-economy/> [Accessed Jan. 2019].

Jupitus, P. (2008). *This Are 2 Tone - BBC Sounds*. [online] BBC. Available at: <https://www.bbc.co.uk/sounds/play/b009pdfz> [Accessed 9 Jun. 2019].

Laoise (2019). *Indie Ireland*.

Madsen, V. (2010). A Call to Listen: The 'New' Documentary in Radio—Encountering 'Wild Sound' and The 'Filme Sonore'. *Historical Journal of Film, Radio and Television*, [online] 30(3), pp.391-410. Available at: https://www.academia.edu/352175/A_Call_to_Listen_The_new_Documentary_in_radio_encountering_wild_sound_and_the_filme_sonore_Historical_Journal_of_Film_Radio_and_Television_Vol_30_No_3_Sept_2010_pp391-410 [Accessed 12 Jun. 2019].

McHugh, S. (2014). Audio Storytelling. *Asia Pacific Media Educator*, [online] 24(2), pp.141-156. Available at: <https://journals-sagepub-com.ezproxy.gcd.ie:2443/doi/full/10.1177/1326365X14555277> [Accessed 22 Jul. 2019].

McLeish, R. and Link, J. (n.d.). *Radio production*. 6th ed. London: Focal Press.

Moon, S., Barnett, G. and Soo Lim, Y. (2010). The structure of international music flows using network analysis. *New Media & Society*, 12(3), pp.379-399.

National Union of Journalists. (2011). *NUJ code of conduct*. [online] Available at: <https://www.nuj.org.uk/about/nuj-code/> [Accessed 22 Jul. 2019].

NewsTalk (2013). *Flatlands*. [podcast] DOCUMENTARY ON NEWSTALK: FLATLANDS. Available at: <https://www.newstalk.com/podcasts/newstalk-documentary/the-hands-hearts-of-the-music-makers-season-2-ep2> [Accessed 12 Mar. 2019].

Officialcharts.com. (2019). *Irish Homegrown Top 20 | Official Charts Company*. [online] Available at: <https://www.officialcharts.com/charts/irish-homegrown-chart/> [Accessed 29 Jun. 2019].

Quinn, T. (2018). *How Musicians Can Start to Afford Ireland*. [online] The Journal of Music: News, Reviews & Opinion | Music Jobs & Opportunities. Available at: <https://journalofmusic.com/focus/how-musicians-can-start-afford-ireland> [Accessed 12 Mar. 2019].

Rogers, J. and Sparviero, S. (2011). Understanding innovation in communication industries through alternative economic theories. *International Communication Gazette*, 73(7), pp.610-629.

Rutter, P. (2016). *The Music Industry Handbook*. 2nd ed. London: Routledge.

Spotify. (2019). *A Breath of Fresh Éire, a playlist by Spotify*. [online] Available at: <https://open.spotify.com/playlist/37i9dQZF1DXcvmeS1jhCQv?si=M79eUoTcQtKmNpKAYrTIEg> [Accessed 29 Jun. 2019].

Wang, C. (2016). The Promise of Kickstarter: Extents to Which Social Networks Enable Alternate Avenues of Economic Viability for Independent Musicians Through Crowdfunding. *Social Media + Society*, [online] 2(3), p.205630511666239. Available at: <https://journals.sagepub.com/doi/full/10.1177/2056305116662394> [Accessed Jan. 2019].

Wilkinson, D. (2019). *Indie Ireland*.

Yates, K. and Minter, N. (2019). *Seriously... - Estate Music - BBC Sounds*. [online] [bbc.co.uk](https://www.bbc.co.uk/sounds/play/p07b34b5). Available at: <https://www.bbc.co.uk/sounds/play/p07b34b5> [Accessed 24 May 2019].

Appendices

Appendix A

Narration Script

Indie Ireland Script

Link 1 - 1:24 In 2017 IMRO released a report called 'The Socio-Economic Value of Music to Ireland'.

The report showed that overall the Irish music industry contributed €703 million to the economy.

This being a 48% increase from the 2012 figure.

So the Irish music industry seems to be doing well

Has this translated to an increase of independent artists in the industry?

And if so, how do these artists navigate the industry alone?

Introduction – 3:19 Hi, my name's Kym. I'm a journalist and singer with a huge passion for music.

Having studied music for my undergraduate degree in BIMM I knew there was a thriving independent music scene in Ireland and it appeared to me like the scene was constantly growing.

But as someone who's always searching for new Irish music, I couldn't be sure if this was true.

I interviewed 5 people involved in the Irish music industry and conducted 2 case studies to try and find an answer to my question.

(So, firstly, do the people working in the Irish music industry think there's been an increase of independent artists in the last 10 years?)

Case Study Results – 7:45 So now we've found out what the people in the industry think, but do the results of my case studies match up?

I analysed the Irish Homegrown Top 20 chart and the Breath of Fresh Éire playlist to try and get a clearer picture of the Irish music industry today.

The case studies revealed a significant difference in results.

While only 18.8% of artists featured in the chart were independent, a staggering 53.6% of artists featured in the playlist were independent.

This telling us that music of independent artists appears to be favoured more by Spotify.

As expected, 37.5% of artists featured in the chart were signed to a major label, however major label artists only represented 23.8% of those featured in the playlist.

So, the music of major label artists is doing better in the charts than indie artists.

Overall, the two studies showed that there does appear to be a prominent independent music scene in Ireland

However the music coming from it isn't as commercially popular as it's major label counterparts.

Now that we know there is a large independent music scene here, next I wanted to find out why artists are choosing to go independent?

Link 2 – 12:25 The creative and financial freedom that comes with being independent seems to be the overarching reason why so many artists are independent.

And the smaller more intimate teams working in independent labels is also attractive for artists.

But I wanted to know the other side of the industry too.

What draws artists to major labels and what are the advantages of being with one.

I spoke to two industry professionals to find out why.

Link 3 – 18:06 Now that I knew what attracted an artist to a major label,

I was curious to find out if any of the artists I spoke with would consider signing with one?

Link 4 – 20:29 Everyone I spoke with reiterated how important the internet has been for the growth of independent artists.

With social media being a vital tool for all artists regardless of whether they're signed or not

How do independent artists use social media and what is their approach to it?

This is what I found out

Link 5 – 23:58 Social media isn't the only tool indie artists are using

I've written music reviews for a couple of different websites and I also follow a lot of music industry people on social media

And one thing I've noticed from this is that quite a number of independent artists use PR companies to help promote their releases.

Laoise, being one of them, so of course I had to find out how & why she started working with PR.

Link 6 – 26:21 When I spoke with David Wilkinson from IMRO he said that he thinks artists are educating themselves more on the industry and that's why there are so many indie artists now.

This was a point that I'd actually never thought of

Both myself and all of the artists I interviewed all studied music in BIMM and I guess that was something I took for granted as reason for the growth of indie artists.

But thinking about it now it makes a lot of sense,

so I asked our industry professionals more about their thoughts on the topic.

Link 7 – 29:52 So now we know there has been an growth of independent artists

We know what tools they use and why

And that music education has played an important part in the growth of artists in Ireland.

But that doesn't mean that the industry here is perfect.

Outro – 33:45 Making this documentary has not only informed me about how the Irish music industry operates

But it's showed me how truly passionate everyone working in the industry is about music and more specifically about Irish music.

I began this journey as curious journalist looking for answers to her questions and through my own research and interviews I got those answers

However, I'm ending this journey as singer who's motivation and passion for music has been reignited

And I have my interviewees to thank for that.

So to finish, here are some words of wisdom for anyone else out there looking to make or release their own music.

Big thank you to David Wilkinson, Laoise, Sean Behan, Munky, Thumper and Ann-Marie shields for being part of this documentary.

Appendix B

Sample email correspondence to obtain interviews

Interview for Radio Documentary with Laoise ➤ Inbox x



Kym Olivia <kymduignan@gmail.com>

to gilldooley@mail ▾

Tue, 4 Jun, 13:23



Hi Gill,

I'm a student at Griffith College Dublin currently making a radio documentary about the growth of independent artists in the Irish music industry as part of a practical thesis for my master's degree in journalism.

As part of the documentary, I'm looking to interview a number of people working in different aspects of the industry to discuss their views on the topic and opinions on the current state of the Irish music industry.

I was wondering if Laoise would be available for an interview as I think she would greatly contribute to the documentary.

If Laoise is interested I am happy to have a phone call or face to face meeting to explain the documentary in more detail.

Kind Regards,
Kym.

Thesis Interview - Creative Musicianship Graduate. ➤ Inbox x



Kym Olivia <kymduignan@gmail.com>

to annmarieshields ▾

Fri, 31 May, 15:24



Hi Ann-Marie,

I hope you're well. I graduated from the Creative Musicianship degree last year and am currently doing an MA in Journalism at Griffith College.

For my thesis, I'm doing a radio documentary about the growth of independent artists in the Irish music industry. I was wondering if you would be interested in talking about this topic and the Irish music industry in general in an interview as part of the documentary?

I think your knowledge and experience of the industry would greatly contribute to the documentary.

If you're interested I am happy to have a phone call or face to face meeting with you to explain the documentary idea and interview in more detail.

Best,

Kym.

Interview for Radio Documentary with Erica Cody ➤



Kym Olivia <kymduignan@gmail.com>

to ericacodyofficial ▾

Mon, 17 Jun, 17:01



Hi Erica and team,

I'm a student at Griffith College Dublin currently making a radio documentary about the growth of independent artists in the Irish music industry as part of a practical thesis for my master's degree in journalism.

As part of the documentary, I'm looking to interview a number of people working in different aspects of the industry to discuss their views on the topic and opinions on the current state of the Irish music industry.

I've recently interviewed David Wilkinson from IMRO and will also be interviewing Laoise and Seán Behan as part of the documentary.

I was wondering if you would be available for an interview as part of the documentary as I think you would greatly contribute to it.

Kind Regards,
Kym.



Kym Olivia <kymduignan@gmail.com>

to ericacodyofficial ▾

Thu, 27 Jun, 13:52



Hi Erica and team,

This is just a quick follow up to my previous email. I was wondering if you have had the chance to consider doing the interview for the radio documentary as part of my thesis?

So far, I have interviewed David Wilkinson from IMRO, Ann Marie Shields from BIMM and Laoise and Seán Behan. I would love for Erica to be involved in the documentary also, if possible.

Kind Regards.

Appendix C

Interview Questions

David Wilkinson Questions

1. What is IMRO and how does it support musicians and artists?
2. What does your role as senior member relations manager entail?
3. Do you think there's been an increase of independent artists in Ireland in the last 10 years? Why?
4. What do you think of the Irish music industry at the moment?
5. Is there anything that could be changed or improved in the industry?
6. Are there any common questions you get asked by members?
7. Why do you think people are choosing to release music independently?
8. IMRO release a report in 2017 detailing the value of music to Ireland and its €703 million contribution to the economy. Have any of the recommendations in the report been looked at or considered by the government?
9. What is the most important thing the government could do to support independent artists?
10. What advice would you give to musicians and artists?

Ann-Marie Shields Questions

1. When did you start working in the music industry?
2. How long have been working in the industry?
3. Have you noticed any changes in the industry since you started working in it?
4. Do you think there's been an increase of independent artists in Ireland? Why?

5. Senior member relations manager at IMRO David Wilkinson thinks the international music industry is putting more focus on Ireland, would you agree with that?
6. What does your role in BIMM involve?
7. What can BIMM offer musicians?
8. What do you think of the Irish music industry at the moment?
9. Is there anything that could be changed or improved in the industry?
10. What do you think are the advantages of signing with a record label?
11. Why do you think people are choosing to go independent?
12. Do you think BIMM has had an impact on the Irish music industry?
13. What advice would you give to musicians looking to release music?

Laoise and Seán Behan Questions

1. How did you both get started in music?
2. How and did you start working together?
3. Seán, what was your reason for starting an indie label and studio?
4. Do you think there's been an increase of independent artists in Ireland in the last 10 years? Why?
5. Laoise, would you consider yourself an independent artist?
6. Can you explain how you go about releasing music?
7. What are your thoughts on social media use for artists?
8. Do you think social media is important as an artists?
9. How would you say you both use social media?
10. Are there any benefits to being independent?

11. Would you consider working with a major label?
12. What do you think of the Irish music industry at the moment?
13. Is there anything that could be changed or improved in the industry?
14. What advice would you give to someone looking to release music?

Munky Questions

1. How did the band form?
2. How did you all get started in music?
3. Do you think there's been an increase of independent artists in Ireland in the last 10 years? Why?
4. Would you consider yourselves independent?
5. Could you explain how you go about releasing music?
6. In my interview with Laoise and Seán Behan they spoke about using PR for releases and how helpful it's been for them. Have you ever used PR for a release or would you ever consider using it?
7. What are your thoughts on social media for artists? How would you use it?
8. What do you think is the best social media platform for artists to use?
9. Are there any advantages of being independent?
10. Would you consider working with a major label?
11. What do you think of the Irish music industry at the moment?
12. Is there anything that could be changed or improved about the industry?
13. What advice would you give to someone looking to release music?

Thumper Questions

1. How did the band form?
2. How did you get started in music?
3. Do you think there's been an increase of independent artists in Ireland in the last 10 years? Why?
4. Would you consider yourselves independent?
5. How did signing to Reckless Records come about?
6. What would you say are the benefits of being with an indie label?
7. How do you go about releasing music?
8. How would the band use social media?
9. What do you think is the best platform for artists?
10. Would you ever consider signing to a major label?
11. What do you think of the Irish music industry at the moment?
12. Is there anything about the Irish industry you think could be changed or improved?
13. What advice would you give to someone looking to release music?

Appendix D

Signed consent forms

Consent Form

I, DAVID WILKINSON enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee: David Wilkinson

Date: 11/6/19

Signature of Producer: Kym Duignan

Consent Form

I, Ann Marie Sheld enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee:

Ann Marie Sheld

Date:

20/June/19

Signature of Producer:

Kym Duignan

Consent Form

I, LADISE NÍ NUALLAÍN enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee:

Ladise Ní Nuallaín

Date: 26/06/19

Signature of Producer:

Kym Duignan

Consent Form

I, Sean Behan enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee: SR

Date: 26/06/19

Signature of Producer: Kym Duignan

Consent Form

I, _____ enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee: 

Date: 28/6/2019

Signature of Producer: 

Consent Form

I, Conce Laidke enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee: 

Date: 28/06/19

Signature of Producer: 

Consent Form

I, _____ enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee: _____

Date: _____

Signature of Producer: _____

Consent Form

I, _____ enter into this agreement with Kym Duignan hereby known as the Producer.

I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story or that of my artwork is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions.

This includes without limitation, the right to edit, mix or duplicate and to use or reuse said recordings in whole or in part as they may desire.

The Producer will have complete ownership of the program(s) in which I or my artwork may appear.

I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio.

This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations.

The Producer, in return, agrees to retain the integrity of the interviewee's image and voice, neither misrepresenting the interviewee's words nor taking them out of context.

Taking part in this research is voluntary and there will be no consequences for withdrawing.

I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

Signature of Interviewee:



Date:

4 July 2019

Signature of Producer:



Appendix E

NUJ Code of Conduct

A journalist:

1. At all times upholds and defends the principle of media freedom, the right of freedom of expression and the right of the public to be informed.
2. Strives to ensure that information disseminated is honestly conveyed, accurate and fair.
3. Does her/his utmost to correct harmful inaccuracies.
4. Differentiates between fact and opinion.
5. Obtains material by honest, straightforward and open means, with the exception of investigations that are both overwhelmingly in the public interest and which involve evidence that cannot be obtained by straightforward means.
6. Does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest.
7. Protects the identity of sources who supply information in confidence and material gathered in the course of her/his work.
8. Resists threats or any other inducements to influence, distort or suppress information and takes no unfair personal advantage of information gained in the course of her/his duties before the information is public knowledge.

9. Produces no material likely to lead to hatred or discrimination on the grounds of a person's age, gender, race, colour, creed, legal status, disability, marital status, or sexual orientation.
10. Does not by way of statement, voice or appearance endorse by advertisement any commercial product or service save for the promotion of her/his own work or of the medium by which she/he is employed.
11. A journalist shall normally seek the consent of an appropriate adult when interviewing or photographing a child for a story about her/his welfare.
12. Avoids plagiarism.